

ABSTRACT OF THE DOCTORAL DISSERTATION

This paper—*Postmodernism in the fashion of the 1970s. Stylistic pluralism and developments on the global fashion market, with special focus on the situation in Poland*—aims to show the far-reaching developments in post-war fashion, which in the 1970s introduced the so-called postmodernism in fashion design, stylistic plurality in aesthetics, as well as major changes in the fashion industry and system itself, and whose effects are still visible today. Democratization, globalization, the emergence of a new “younger” customer, the use of artificial fabrics, the abandonment of the monopoly of Parisian tailors in creating trends, the emergence of new “fashion capitals”, stylists and trend forecasting agencies, or the absence of one fashion or trend—these are some of the many developments that at that time substantially contributed to shaping its character, and often were the result of many years of political and economic action, cultural and aesthetic transformations and technological shift—i.e. crucial contexts to the history of fashion, which this paper intends to analyze and explain.

The part *Introduction. Research landscape* raises the issue of research on the history of fashion, as well as problems and challenges related to this topic. It also presents a justification for presenting the global perspective of the phenomena described, including the situation in Poland, not otherwise—because only such an approach guarantees understanding of the phenomenon, which, even in the Iron Curtain period, continued to mold with reference to the evolution of fashion in the West.

Chapter One: *Craft luxury. Haute couture as a reference point for the fashion industry* examines the French fashion market, its evolution since the seventeenth century, traditions and the impact of the efforts of generations that have shaped the unsurpassed standard and made Paris the only fashion capital for decades. Despite the fact that the post-war years brought about a change in its leadership position, shifted the landscape on the Parisian fashion market, the prestige of French tailoring, known as *haute couture*, still sets the standards for creating new, exclusive collections, though it ceased to be the only contributing factor.

Chapter Two: *Youthquake, young people and youth culture. New categories in society and fashion* introduces a broad context of social transformations, which, in the aftermath of WWII, radically changed the fashion market, the customer and the type of aesthetics proposed, not only by fashion designers but also by stylists and boutique owners.

Chapters Three to Seven analyze subsequent post-war trends in a broader cultural, customary, economic and political context, taking into account both Western and native

examples of fashion manifestations as described through their prism. Chapter Three: *Tailored to the Silver Globe... The impact of extraterrestrial travel on fashion* is devoted to high-tech fashion inspired by the conquest of space, while Chapter Four: *Clothing of freedom, love and peace. The hippie movement and its impact on fashion* deals with the evolution of the hippie counterculture, the role that apparel played for its members and the influence these outfits had on the work of designers and the activity of clothing manufacturers.

Chapter Five: *British culture correction—punk fashion* analogously presents the punk subculture. Chapter Six: *Season of historical and geographical pastiche. Retro, orientalism and blending inspirations* explains the *retro* phenomenon which, next to the subcultural image of the rebellious youth, became a significant source of aesthetics, trends and apparel. In Chapter Seven: *When “masculine” becomes “unmanly”. How the fashion of the 1970s blurred the gender boundaries*, an attempt was made to analyze the influence of men’s wardrobe on women’s fashion.

Chapter Eight: *Commercial operation or art for art’s sake* further examines the creative process in itself—the position and role of the designer in the fashion industry and system, the realities and context of the work of designers and producers—as, despite the aesthetic duplication of trends, the ones observed in Poland bore no resemblance to the Western model.

Chapter Nine: *Instead of an ending: Postmodernism as a new trend in post-war fashion* summarizes all chapters and aims attention at theoretical attempts to describe the postmodernist trend of the epoch that governed aesthetics at that time. It also compiles cognitive features, current research and summarizes the main conclusions.